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VISUAL PHALLACIES

A Thesis

Presented for the

Master of Fine Arts

Degree

The University of Mississippi

by

John H. Cummings

May 2015

ABSTRACT

Roland Barthes wrote that only after removing all of the author's intentions and traces can a work of art truly be perceived by viewers fairly (Barthes). A viewer's perception of the world is influenced by his or her individual subjective history, which is the product of his or her own experiences. But as the author of ceramic work, my influence is ever-present. Clay records every push, pull, spank, squeeze, and poke. It fully records its physical history and as well as my actions upon it.

This thesis exhibition asks the question: Can a viewer de-contextualize familiar-but-contentious subject matter and be persuaded to accept sculptural art works as such? Using various surface treatments, repetition of forms, and the play of scale, this thesis hopes to sway viewers to see past their preconceived notions about sex toys. This body of work questions whether form can transcend an object's function.

DEDICATION

This work is dedicated to my parents, John L. Cummings and Deborah L. Cummings, and my sister, Kayce L. Green. As mom says, “I get it honest.”

ACKNOWLEDGMENTS

My mother for having patience to always listen and deal with my drama, my father for teaching me my work ethic, and my sister for early life lessons; like how to handle wrecking my first car. All of you have helped mold me into who I am today and I love you all.

I want to thank my committee for having a great sense of humor and their support. Ernest Forward for the guidance with so many technical issues, advice, and our many conversations in the studio about my work. Kris Belden-Adams, thank you for being an endless resource for contemporary art. Matt Long, just when I think I may have had the answer or a direction for something, you always came and stirred my brain with questions and ideas; although frustrating and confusing at times, you taught me to ask those same questions of myself, which will be invaluable throughout my career. Thank you not only for the valuable lessons, but also for the opportunity to be here, and the tools required to succeed.

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CHAPTER I

INTRODUCTION

Clay records everything that you do to it. Every touch is recorded. Even when you try to erase any trace of your hand a new record of your actions and intentions is created. Trying to erase a fingerprint or the paddle mark left from spanking the work into shape leaves a history. As Barthes argued in *“Death of the Author”* none of that matters; the viewer is oblivious to my intentions, even when provided with an Artist’s Statement. To the viewer, there is always room for subjective interpretation. Art-making is a circular discussion, a never-ending cycle of viewer interaction and perception, loosely guided by artist’s intent. In the thesis exhibition *Visual Phallacies*, potentially contentious ceramic phalluses hide in plain sight, estranged and disguised by scale and surface treatment that ranges from traditional atmospheric-firing to Abstract Expressionism-inspired gestural painting. Except for their de-contextualizing size, the forms in *Visual Phallacies* retain their visual relationship to the sexual objects of their inspiration, butt plugs and an assortment of dildos. These works aspire to manipulate the viewer into accepting the forms instead of reflexively viewing them in disdain.

Throughout history, mankind has been obsessed with his penis. There are visual representations in our current world from the Washington Monument to the Willis Tower. The earliest representations of the phallus date back to prehistoric Neolithic times (Mathieu 19). The most continual use of sexual imagery in ceramics comes from Peruvian Moche culture, starting in 1 CE to 800 CE. These commonplace vessels are “the longest unbroken erotic ceramic

tradition in the world and are absolutely unique in the history of humankind” (Mathieu 22).

They are accepted and embraced in Peru. Small replicas carved from wood are made for sale to locals and tourists.

But this is not the norm in the United States today. Sexual imagery often is targeted for censorship because it challenges some viewer’s religious and political beliefs, or their discomfort with public talk about sex. Whatever the reason, sexual objects are a proverbial part of the larger issue, or “elephant in the room” for some viewers.

I have always been told that I have a tendency to pick on people, to mess with them through practical jokes, to tricking gullible people, and to manipulate a person’s perception. This mischievous side, coupled with a permanent adolescent sense of humor, and joined with the history of ceramics and the continuous popping up of phalluses throughout art history, gave form to *Visual Phallacies*.

This thesis project may elicit laughter from some viewers. From others, it may incite anger. Some viewers may have no opinion about the works and/or accept them as pure sculptural forms. Adverse reactions could be representative of the works’ failure to manipulate the viewer into de-contextualizing it. Reactions, both good and bad, will be embraced as a stimulant for further discourse, not just between artist and viewer, but among the viewers themselves. A viewer’s reaction to *Visual Phallacies* may hinge on the notion of how comfortable they are with sex toys and sexuality.

CHAPTER II

THE OBJECTS

“It all started as a joke.” – Paul McCarthy

Throughout art history, clay always has had a direct relation to the human body. The terminology used to describe pottery includes, for instance, the “lip,” “neck,” “shoulder,” “belly,” or “foot”. Often, a pot can be said to have a “big belly,” or that the “lip” of a cup is smooth when it touches the lips of the user. The sexual connotation is not lost on viewers armed with this knowledge. Paul Mathieu wrote in his book *Sex Pots*: “pottery functions are closely related to bodily functions...This domestic dimension, of bodies coming in intimate and direct contact with ceramic objects, is still central to ceramic practices today” (13). These terms borrow function from their counterparts in the human body. For instance, the “foot” of a piece of pottery is what the work stands on.

Moche sex-pots, for example, not only feature the penis, but the whole human body. In some of the works, animals engage in intercourse with animals, and sometimes humans with animals. These were not works to be used as novelty items, but rather became part of the Moche culture’s desire to explore their sexual desires visually. Mathieu wrote about the Moche Culture: “the Moche felt the need to immortalize their sexual desires. The word immortalize is not used lightly here since these objects were found in tombs, and served a role in funerary rituals” (24). I believe, as does Mathieu, that the choice of ceramic as a material for these pots was a conscious

decision. Clay takes millions of years to decompose back into plastic useable clay. It is one of the oldest surviving forms of art.

Paul McCarthy, whose sculptural work deals with large-scale sex toys, deals with the ideas of satire, manipulation, and adolescent humor. In the satirical works, *Santa Claus* and *Tree*, Paul McCarthy disguises phalluses by renaming them, playing with scale, and veiling them in a field of other items. His *Santa Claus* was contentious before it was finally removed from its original setting to its final location in Eendrachtsplein Square, The Netherlands, because of complaints from local business owners (Zebracki 738-739). *Santa Claus*, or the “Butt Plug Gnome”, is also considered to be a critical representation of American instant gratification and consumerism in America. McCarthy’s work has been revolved around things “American”, such as Disneyland and consumption. Our celebration of Christmas, to McCarthy, is a perfect example of American hypocrisy. On Thanksgiving, we are thankful for what we have, but the next day, Black Friday, brings conspicuous gluttonous consumption. For me, McCarthy’s Santa Claus holding a butt plug is his way of saying, “America go fuck yourself”.

While the work in *Visual Phallacies* is not intended as a critique on American culture, some viewers may make the connection between my work and McCarthy’s. The only connections are the object and the work’s genesis as a lowbrow dick joke. My ceramic work *DIY Dildo/Build Your Own* differs from McCarthy’s because *DIY* is not a purely manufactured item, like the items in his second work, *Chocolate Factory*. *DIY* is made by hand and is crafted to be one-of-a-kind. It is not produced in an assembly line, like that of his work *Chocolate Factory*. It is pleasurable and self-indulgent however. Confectioners in an assembly line fashion manufacture the majority of the work in *Chocolate Factory*, continually making chocolate Santa’s and butt plugs. This again touches on American consumerism, as the factory produces more and more chocolate for the consumers of this show. McCarthy has chosen chocolate

because it is sweet, indulgent, and voraciously consumed, and also shares the brown appearance to feces. *Visual Phallacies* contains works that are earthy and brown, but for me do not have the connotation of feces. For many ceramicists and viewers, the brown earth tones in these works may evoke associations with traditional atmosphere-fired ceramics as seen in *Swirling Torpedo*. Many of the other pieces use brighter colors to try to attract viewers to the work, and to keep aforementioned bodily functions mystified.

In *DIY Dildo*, individualism and pleasure are inseparable. The work is made up of separate cylinders that can be turned, interchanged, or taken out, allowing a potential buyer to create his or her own sculptural dildo. This creates a possible new avenue for the work: audience participation. The work could be disassembled and reassembled by audience members if prompted by a label and instructions. Because of its size and the potential for visitors to get hurt trying to move these items DIY is not intended for viewer interactivity. But in the future, my work may explore this.

In *Chocolate Factory*, Priscilla Frank suggests that McCarthy is “toeing the line between high brow artspeak and questionable fart jokes”(The Huffington Post). Operating between high and low art, and dancing the praise and scorn, is a familiar sentiment to me as well as other artists who deal with sexual content. Some of my earlier works were praised as beautiful, but at the same time, were censored at Northwest Community College show *Recent Works by: Bryan Horn and John Cummings*, 2014. Pushing the buttons of others is how McCarthy has garnered his success and created his celebrity. Viewer reactions to McCarthy’s work are never ambivalent. Instead viewers tend to be vehemently for or against the work. I do not know where my work stands with viewers but I hope that their reactions are authentic. The intensity that can be seen in a viewer’s reaction is delightful, but at this point is pure speculation of whether the work will incite desired emotions of this magnitude. McCarthy’s *Chocolate Factory* has elicited these

emotions for some. *Chocolate Factory* was also accompanied by his *Tree* which was installed in Place Vendôme in Paris France. Two days after erection of *Tree*, the work was turned flaccid by being deflated by a vandal. McCarthy was assaulted for this work, which also indicates how passionately some viewers feel about his work.

The main goal of *Visual Phallacies* is to manipulate viewer's perception of the work. Among the people who have seen advance viewings of the work, reactions vary. In a smaller setting with a couple other people, I may explain and walk the viewer through the work, and in turn, impact their perceptions. When the work is shown with only my artist's statement, how will the viewer receive it? Will the work be viewed as abstract sculpture or just big sex toys? The resulting discourse could potentially become part of future work.

CHAPTER III

GESTURE

Line appears in my work as a way to create depth and imply movement. The work is drawn into with pencils, sticks, and anything else with which I can mark into the clay. These marks are meant to be free flowing and quick. Surrealist Andre Masson is a painter whose work *Battle of Fishes* (1926) provides a precedent in the use of gestural line. The multi-media work on a muted tan background is an example of his sand paintings. Masson quickly and freely applied adhesive to the canvas, threw sand over the surface, and then wiped away the excess (Arnason 328). Although I do not use his same color palette, I have at times fired the work to create a muted overtone to the surface of the piece.

Splitter is one such piece that echoes Masson's approach. It is treated with muted greens, blues, yellow, reds, and oranges. I have applied under-glazes and ceramic stains in a semi-haphazard way, brushing quickly up and down, and giving a base of color to work with. This is much like Masson's sand-and-glue method. I then look at the piece and intuitively contemplate what to do next. In *Splitter*, I took blue under-glaze and using a mop brush created a square that later became a window. Colored slips were applied to the work by hand. The application of the slips was done spontaneously in a subconscious effort to break up the visual space. I then moved back to the "windows". While standing in front of them, I looked to see what was in front of me, but behind the piece. I quickly drew this into the clay to record that moment, in an effort to resist

my “death” as an author. The drawing is a reflection of my process and myself, forever tying my memory to that specific time and place. Some of the drawings include simple everyday items in the studio, while others or some of the objects have a relation to clay while other windows have captured a figure. For me, the figures directly reference the purpose of the object and its semiotic relationship to the body. These figures are reduced to a simple line sketch and rendered similarly in technique to Masson’s sand paintings.

Each of the figures drawn is a woman, and was my conscious decision to draw them. The subjects of this thesis are dildos and butt plugs rendered in large scale to relate to masculinity. As a heterosexual male, my own desires have become an undeniable part of my authorship in *Visual Phallacies*. These drawings and pieces as a collective could be seen as extensions of my sex drive, but also, as a comment about the male obsession with penis size. The obsession with penis and size is the topic for a recent documentary dubbed *The Dickumentary*, in which all our lingering questions and curiosities about the penis are explored (Moye). The movie discusses the need for men to make the penis larger, and that some feel that big enough is not big enough.

Visual Phallacies exerts its masculine physicality not only in the large scale of the work, but also through construction of the work. The building process also is physically demanding. Through most of my life I have been a bigger guy, hearing people like fellow grad Benny Melton sing *Big Bad John* by Jimmy Dean whenever he saw me. The man in this song is strong, a real “man’s man”. Centering thirty to fifty pounds of clay can become exhausting, especially done all day long. When I started building large forms in January of 2015, I noticed that my hands ached from using more and more pressure while throwing like a “man’s man”. To make these objects takes strength and sheer brute force. Thus, the building process and the Abstract Expressionist inspired surface decoration are intrinsically physical and masculine. The line and surface decoration embody masculinity and gestural physicality like that of Jackson Pollock and other

Action Painters, such as Franz Kline and Willem deKooning. Pollock is often photographed while painting in torn jeans and white t-shirts or in black jeans and black shirt, both bringing thoughts of James Dean and 1950's masculinity. Pollock painted on canvas that is sprawled out on the floor, swinging his arms in a violent fashion and dripping, dragging and flinging paint onto the canvas. These same actions are implicit in my work.

To make *Monica's Boogie Down Stick*, I threw forty-five pound cylinders that I then paddled using my TKE fraternity paddle wrapped in rope. The wrapping of the rope implies bondage but is a historical nod to Jomon pottery. The paddle speaks to the shared experience of masculinity among men who have been apart of such an organization. Being a part of a fraternal organization in undergraduate, and then going to graduate school where many men are afraid of homosexuality, I became aware of the closeted homoeroticism in the rituals of fraternities. This duality of hyper-heterosexuality and homoeroticism to some seems hypocritical. In ways it is, but men in fraternities don't believe that paddling each other or pulling their balls out is a homosexual act. It becomes about the ability to emasculate the other men, making them "gay" for looking at your penis. This makes you "more masculine". These "spanking" gestures made with a fraternity paddle references in the work sadomasochistic sex acts, as well as masculinity and male dominance.

Masson also saw suggested forms in his work but believed them to be of an irrational sense and chance (Arnason, 328). I relate to the experiences in his paintings, in much the same way that I let the slip and clay dictate some of the marks that I make. A few of the marks of the cylinders in *DIY/Build Your Own* developed into biomorphic animal or alien forms. This may prompt viewers to think about how an alien might use the object, or the relation to the animal. Bulls, birds of prey, or other animals of ferocity appear to me in the slip. My thoughts linger on these animals of power, which prompt connections of sexual prowess and ferocity. These

animals have historic importance as well. Moche pottery featured animals such as the jaguar and bat having sex with women (Mathieu 24). In my work, I emphasize these “found” animals by quickly drawing around them and isolating their features, then framing the animals with brush strokes that are gestural. This adds vitality to areas that currently hold no visual interest. Masson’s drawings appear quick and simple, but the pencil and charcoal are applied with purpose. I, too, want my work to look gestural, and at times simplistic. Yet I want the viewer to get lost in each line, each stroke and coat of glaze that indexes the work of my hand.

Piet Mondrian’s painting *Broadway Boogie Woogie* (1942-1943) directly influenced the thesis work *Monica’s Boogie Down Stick*. Mondrian’s painting consists of yellow gridded lines that resemble the city grid of New York City. Scattered in and among those lines are blocks of red, blue, and gray. *Monica’s Boogie Down Stick* is treated much the same way: it has red, yellow, and blue blocks of color. The edges, however, are choppy and not perfectly even, to imply some small amount of gesture, spontaneity, and hand-craftedness in contrast to Mondrian’s pristine lines.. The white slip behind the colored squares and lines was applied quickly by hand with no brush. This was done furiously to give a sense of speed and haphazardness. To me, this is referential of movement, and the sexual implications of dancing.

CHAPTER IV

COLOR

The choice of colors in this series of work is inherent in my selection of ceramic stains, under-glazes, and glazes that are within the same level of saturation. When painting an artwork, I try and stay within a color scheme, of cool or warm tones. The colors are intended to evoke emotion, or to evoke the sensation of happiness and playfulness. At times, viewers may sense chaos and power from the assertive marks and bold strong color choices. Some of the colors are cool, but offset with highlights of reds and yellows. Hints of intense, warm passionate colors are juxtaposed with cool and calming turquoises, mint green, and vibrant blues in *DIY/Build Your Own*. In *Wanda*, variations of cool greens and grays that come from soda firing emerged from the copper carbonate, the only colorant used in that piece. In areas where it was thicker, it turned into a black metallic color. Some of the slip even came off of it. This is the chance nature of ceramics and firing in an atmospheric kiln. For the most part, I know how the color will turn out. Yet the kiln can change the surface. With just a little bit more reduction, the copper turned red in very small amounts in the surface of the slip, adding more variation to the piece. Color is an aspect I anticipate spending a lifetime investigating.

CHAPTER V

DESCRIPTIVE ANALYSIS

I used two clay bodies to produce the work in *Visual Phallacies*: Cummings Salt/Soda Stoneware, and Val Cushing White Sculpture Low Fire stoneware. The majority of the works were wheel thrown and combined by stacking the segments together. I used two different methods of stacking the work together: I created a V-groove on the bottom piece, and then created a bevel on the top of the next piece. I then slipped and scored the pieces together. Then, I took the work and threw the seam up and down to help blend the seam. The other method I used was to create two, forty-five-degree bevels, to slip and score them together. I then threw them to blend the seam together.

For the surface's gestural marks, I used wooden pencils, the ends of some of my brushes, and random wood sticks. I used Speedball under-glazes, Mayco Stroke n' Coat and various cone 10 glazes. After bisque firing the work I would apply more under-glaze and glazes to the surfaces. I then fired some of the work at cone 10 between 2345 and 2377 degrees Fahrenheit. Soda would be introduced into the kiln by spraying soda ash dissolved in warm water. The work that was made in the low-fire clay was fired to cone 04 around 1971 degrees Fahrenheit.

CHAPTER VI

CONCLUSION

As I sat in my studio writing and reflecting on *Visual Phallacies*, I reminded myself of conversations with my committee, fellow graduate students, and some viewers. I am reminded of the question: *why*? As much as this question makes my eyes twitch, asking it has been a imperative to my growth. Thinking back, the work really started with my playfulness and the desire push others' buttons. Taking a butt plug and trying to pass it off as art still seems ridiculous and funny to me. Like most of my ideas and intrinsic to my nature, it was half-baked. Most ideas form in this way or at least for me they do. It began as a joke, as a way to challenge viewers by shocking them.

However, I have taken this idea and turned it into something more. As I progressed, this work became about the surface and form, and the humor became secondary. However, the humor will always be a constant underlying tone with my pieces. Surface and form are further broken down into the exploration of gesture and color on the surface. The objects are formally beautiful, some are modern and sleek, others historical. In combination with influences ranging from color theory, to Abstract Expressionism, and to Moche pottery, these ideas have informed my current body of work.

During this year, I have realized that my work has only begun to scratch the surface of these ideas. I anticipate further examination of line work, gesture, color, surface and scale. I had a crash course lesson in these past seven months in many technical aspects. I attained knowledge

in building processes that making pieces forty-inches tall but only one-quarter to half-inch thick will virtually guarantee that the piece is going to warp. It may not fit, or it may only sort-of fit. As my technical skills improved, cracks, warping, etc; occurred less frequently unless these effects were intentional. Ideally, I have to plan to make things crack. This adds another avenue of line and form yet to be explored. For instance, perhaps I will make work that is adorned with purposeful cracks. In this case, maybe the form no longer becomes as important, and I may depart from representing sexual objects.

As I began to think of where this work can go next, I see some natural progressions for it. Scale is one avenue for exploration. Altering the orientation of the objects by having some stand straight up in the gallery, and others protruding through the ceiling or walls interests me. Penetrating walls or breaking forms over space can have different interpretive connotations. Because of the size and complexity some of the works, I won't see *Visual Phallacies* completely installed until the show goes up. The viewer and his/her interaction can become a new avenue of exploration. Perception and its manipulation is a theme in this current body of work, but it could very well become the most important aspect of later works. Paul McCarthy's use of celebrity persona and controversy could potentially inspire a new body of work depending on the viewers' response to *Visual Phallacies*.

What I have learned through this body of work is an understanding of knowing, but not knowing. This reminds me of my father, and his answer to a question I once asked him about electrical work: "I know enough to hurt myself". At this point I feel that I have just begun to grasp that my decisions must be grounded and well thought-out. Finding answers in the current world and history helped inspire the work in *Visual Phallacies*. The answers to many questions have led to more questions for future work.

IMAGES

Figure 1.



Pocket Rocket. Val- Cushing low-fire sculpture body, 41" x 18" x 18"

I used Val-Cushing low-fire sculpture clay body. The work was fired to cone 04 then glazed to cone 04 with Deb's Clear with Zircopax. Mayco *Stroke n' Coat* was then poured over the top and fired to cone 05. A steel plate was cut to fit the bottom and steel cable fitted to inside so the work could be hung.

Figure 2.



Pocket Rocket Deluxe. Val-Cushing low-fire sculpture body, 78" x 22" x 22"

This work used Val-Cushing low-fire sculpture body fired to cone 04. Speedball under-glazes were sprayed on in layers then fired to cone 04, then sanded using an orbital sander with 110 grit sandpaper. A steel plate was cut to fit the bottom and steel wire was fitted for the work to hang.

Figure 3.



Splitter. Cummings salt/soda stoneware, 85" x 16" x 16"

This work was made using Cummings salt/soda stoneware. It was decorated with various slips and under-glazes. Fired in Salt kiln to cone 10.

Figure 4.



DIY/ Build Your Own. Cummings salt/soda stoneware, 115" x 21" x 21"

This work was made in sections by throwing cylinders with Cummings salt/soda stoneware clay body. Various slips and under-glazes were applied in green ware and bisques fired state. It was fired in a neutral atmosphere in the salt kiln. Some cylinders were re-fired to cone 04 using Mayco Stroke n' Coat, while some cylinders were finished using Room Temperature glaze.

Figure 5.



Wanda. Cummings salt/soda stoneware, 99" x 16" x 16"

The work was covered in Cynthia Bringle's Universal Slip with five percent copper carbonate. It was then soda-fired in a neutral atmosphere until introduction of soda into kiln when it was reduced during this time.

Figure 6.



Red Rocket. Val-Cushing low-fire sculpture body, 90" x 9" x 9"

This work was bisque fired to cone 04, then sprayed with Red Stick to Anything Slip, re-fired to cone 04. Deb's Clear Red was sprayed over the work then re-fired a last time to cone 04.

Figure 7.



Tree I. Val-Cushing low-fire sculpture body, 32" x 9.5" x 9.5"

This work was painted using various slips, under-glazes, and Mayco Stroke n' Coat. Fired to cone 04.

Figure 8.



Tree 2. Val-Cushing low-fire sculpture body, 34" x 11" x 11"

This work was painted using various slips, under-glazes, and Mayco Stroke n' Coat. Fired to cone 04.

Figure 9.



Swirling Torpedo. Long stoneware, 26" x 8" x 8"

This work was covered with various slips and fired in salt kiln (cone 10).

Figure 10.



Dancing Torpedo. Long stoneware, 25" x 7" x 7"

This work was covered with various slips and fired in salt kiln (cone 10)

Figure 11.



Big Bad John #BBJ. Cummings salt/soda stoneware, 91" x 10" x 10"

This work was once fired to cone 10 inside soda kiln. Various slips and under-glazes were applied. The work will hopefully continue to evolve through its Internet hash-tag, and added works through its life.

Figure 12.



Monica's Boogie Down Stick. Cummings Salt/Soda Stoneware, 90" x 18" x 18"

This piece was thrown, then paddled with a TKE fraternity paddle wrapped in rope.

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APPENDIX

Recipes

Cummings Salt/Soda Stoneware ^10

Goldart	50
Tile 6	22
XX Sagger	15
Custer Feldspar	13
Add 10lbs Sand (Play or Silica)	

Matt Long Stoneware ^10

Fireclay	25
Goldart	20
Custer Feldspar	15
E.P.K	10
OM4 Ball Clay	10
Flint	5
Grog	15

Val-Cushing Low-fire Sculpture Body ^10

Grolleg	15
OM4 Ball Clay	15
Hawthorne Fireclay	10
Frit 3124	10
Flint	5
Wollastonite	15
Grog	30

Soda Slip

E.P.K.	90
Colorant/Oxide	10

Bringle's Universal Slip ^10

Nepheline Syenite	25
Kaolin	20
OM4 Ball Clay	20
Flint	30
Borax	5
Bentonite	2

Jason Burnett's Slip ^04 to ^10

E.P.K	25
OM4 Ball Clay	25
Flint	20
Frit 3124	18
Zircopax	5

Add 8% - 10% Mason Stain

Add 1% - 5% Oxides

Rodenberg Champagne ^10

Dolomite	21.9
Whiting	3.2
Custer Feldspar	47.7
OM4 Ball Clay	25.2
Bone Ash	1.9
Rutile	7.8

Room Temperature Glaze ^030

60 minute Epoxy

Acrylic Paint

Less paint gives a translucent glaze like appearance. Can be thinned with denatured alcohol but extends the cure time.

Deb's Clear Base ^04

Frit 3195	45
Frit 3134	30
E.P.K	25
Red 6088	5
Turquoise 6364	10
Orange 6028	6
Purple 6304	10
Chartreuse 6236	10
Lemon Degussa Yellow	10
Bright Yellow 6450	10
White Zircopax	5

Vanderkoy White ^10

Nepheline Syenite	57.74
Dolomite	22.85
OM4 Ball Clay	6.47
Zircopax	12.94

Low Fire Gold ^04

Frit 3110	15
Frit 3134	15
Gerstley Borate	17
Red Art Clay	24
OM4 Ball Clay	48
Manganese Dioxide	25
Copper Oxide Black	3

Stick To Anything White Slip ^10

E.P.K	500
OM4 Ball Clay	500

Flint	500
Cornwall Stone	250
Nepheline Syenite	250
Opax	50
Frit 3195	50
Add 5% - 10% Mason Stain	

<u>Gold ^10</u>	
Manganese Dioxide	100
Copper Carbonate	75
E.P.K.	50
OM4 Ball Clay	25

VITA

John Cummings was born in Lexington, South Carolina, on November 30th, 1985. He is the youngest but the largest child of Johnny and Deborah Cummings. John has been working in clay for eleven years. Upon his graduation from Columbus East High School in 2004, he attended University of Southern Indiana in Evansville for four and a half years. He graduated from University of Southern Indiana with a Bachelor of Science in 2008. He continued to work in clay, as a studio technician, and various jobs until entering the graduate program at University of Mississippi. During his time there he exhibited in numerous shows and taught ceramics for one year.

John will graduate in May 2015 with his Master of Fine Arts, with a major in ceramics.